

10-15-1998

## Faculty Jazz Combo

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC



## FACULTY JAZZ COMBO

*DAMON BROWN, bass*

*HOWARD CURTIS, drums*

*MIKE DAVISON, trumpet*

*JAMES GATES, saxophone*

*KEVIN HARDING, guitar*

*BARON TYMAS, guitar*

*RUSSELL WILSON, piano*

*with*

*Guest Artist*

*JIM SNIDERO, saxophone*



OCTOBER 15, 1998, 8:00 PM  
CAMP CONCERT HALL  
BOOKER HALL OF MUSIC

# PROGRAM

WITHOUT A SONG

VINCENT YOUMANS

BLUESVILLE

SYLVESTER KYNER

MR. DRUMS

ANDREW WHITE

RUBY MY DEAR

THELONIOUS MONK

ELATED

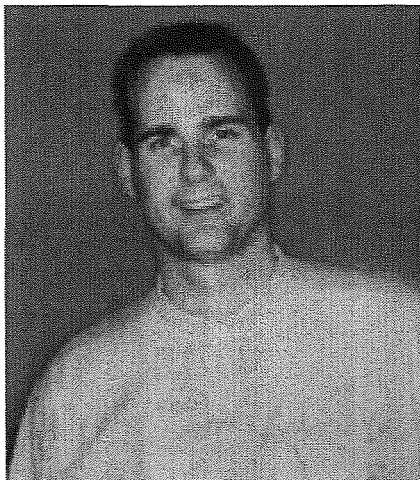
JAMES GATES

IT IS U GENE?

MIKE DAVISON

WELL YOU NEEDN'T THELONIOUS MONK

Bassist Damon Brown studied at Berklee College of Music, received his Master of Music in Bass Performance from East Carolina University, his Bachelor of Music in Jazz Performance from North Carolina Central University, and has played professionally for the past 15 years. He has performed at the Montreux Jazz Festival, and at Birdland and Carnegie Hall in New York. Brown is an adjunct faculty member at University of Richmond, a freelance performer, and plays regularly with the Adrian Dulce Trio in support of their debut CD *Never Find Another*.



DAMON BROWN

Howard Curtis, born and currently residing in Williamsburg, Virginia, has enjoyed a multifaceted career as a jazz drummer, multiple percussionist, and educator for 25 years.

Curtis has performed at the Hampton Jazz Festival, The Hilton Head Jazz Festival (South Carolina), and the DC Free Jazz Festival. He performed and/or recorded with John Abercrombie, David "Fathead" Newman, Andrew White, Billy Harper, Rosemary Clooney, Lionel Hampton, Gary Thomas (his recording on JMT released in fall 1997), Johnny Coles, David Liebman (*Joy* on Candid received 4 1/2 stars in *Down Beat* magazine), Amiri Baraka, Jimmy Dorsey Orchestra, John Dearth (*One Bright Glance* on Enja), Jon Faddis, Mark Murphy, Joe Kennedy, Jimmy Heath, Clark Terry, Barry Harris, George



HOWARD CURTIS

Coleman, Buck Hill, Marc Johnson, Ernie Andrews, Oliver Lake, Odeau Pope, Julius Hemphill, James Carter, Kenny Rankin, and Ellis Marsalis.

"Pop gigs" include stints with The Temptations, The Platters, The Main Ingredient, Bob Hope, Tom Browne, Red Skelton, Melba Moore, and Barbara Mandrell.

Special interest concerts have taken Curtis to Kennedy Center for the Performing Arts (Washington, D.C.), Georgia State University (Atlanta, Ga), University of Virginia (Charlottesville, Va), The Knitting Factory and Lincoln Center for the Performing Arts (both in New York).

As an educator, Curtis has adjudicated middle and high school-level jazz competitions. He has also been featured twice with the I.A.J.E. (International Association of Jazz Educators). He has toured England and Wales as a clinician, lecturer, and performer. He is an adjunct professor teaching percussion at the University of Richmond, and teaching drumset and directing the Jazz Percussion Ensemble at Virginia Commonwealth University.

Curtis has published three books and several arrangements for jazz percussion ensemble, including his most recent, Coltrane's *A Love Supreme* in four movements. He is currently working on a book of 150 transcribed jazz vibraphone solos, as well as having released a video with percussion sound track produced and performed by himself. A summer 1997 concert showcased his abilities as a solo percussionist, small and big band drummer/soloist.. These publications, visual projects, and concerts are produced through his company, Percussion Discussion.

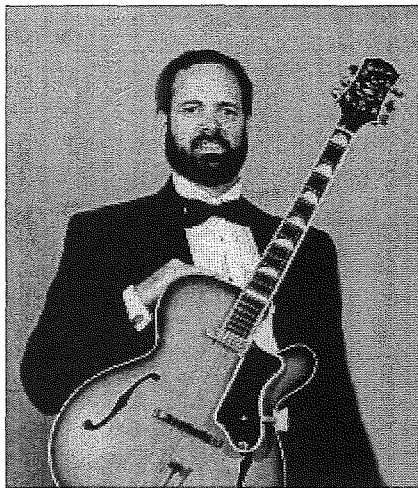
Michael Davison leads a multifaceted life of performing and teaching. After receiving degrees from the Eastman School of Music, the University of Wisconsin-Whitewater and the University of Wisconsin-Madison, he has performed and taught all over the world. As a performer he has given recitals (both jazz and classical) in many parts of the United States (including St. Thomas Church and St. Patrick's Cathedral), France, The Netherlands, Spain, and South Africa. He has also performed with many symphony orchestras and chamber groups, including the Wisconsin Symphony Orchestra, Rochester Philharmonic Orchestra, the Brass Band of Battle Creek, and the Whitewater and Wisconsin Brass Quintets. He has performed for Pope John Paul II, and for George Leonard Carey, the Archbishop of Canterbury. He has also performed as an extra with the Empire and Canadian Brass Quintets. Davison is also active in the jazz and commercial genre, where he has performed with Michael Brecker, Curtis Fuller, Aretha Franklin, The Temptations and the Four Tops. He has recorded four jazz CDs and one classical CD, *Fenster*, which got a rave review from the *International Association of Jazz Educators Journal*, and the *International Trumpet Guild Journal*. He holds a standing contract with Advance Music Company to publish at least two jazz combo charts per year; to date, seven have been published. As a teacher, Davison began the jazz program at the University of Richmond in 1986; the UR jazz ensemble was the featured jazz group at the Virginia Music Educators Conference at The Homestead in 1995. He has taught at the international jazz school, AIMRA, in Lyon, France, and has recently led a group of jazz educators to South Africa for a two-week teaching and performing tour. For the last eight



MICHAEL DAVISON

years, he has performed at every International Trumpet Guild Conference and chaired their jazz improvisation contest three times. Since 1987, Davison has been on the trumpet faculty at the Interlochen Arts Camp in Interlochen, Michigan. A clinician for the Selmer/Bach Company, he is in great demand throughout the country as a classical and jazz teacher and performer.

Kevin Harding is a graduate of VCU's Jazz Studies Program. Before moving to Richmond in 1992 to study jazz, Mr. Harding worked as a blues musician in the Boston area, where he performed with his own band. He has performed with the VCU Jazz Orchestra and with the Great American Music Ensemble at the Kennedy Center. His performance with jazz violinist, Joe Kennedy, Jr. on last summer's The Guitar and Other Strings Series was selected as one of the highlights of the 1997 concert year by the *Richmond Times-Dispatch*. Mr. Harding performed last year in Peru under the auspices of VCU and the Instituto Cultural Peruano Norteamericano. He is currently on the faculty of the University of Richmond.

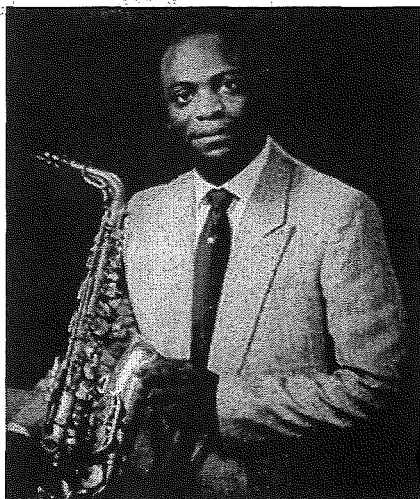


KEVIN HARDING

"I don't waste time. I play like there's no tomorrow." This is the motto of saxophonist, composer/arranger, clinician and teacher, James B. Gates, Jr. (appropriately nicknamed "Saxsmo"). If energy were dollars Saxsmo would be a millionaire.

Instead, he shares his wealth - an ardent love of jazz — with us. The music comes spilling forth from his horn, and we are all richer for it.

The list of artists Gates has performed with reads like a "Who's Who" of the jazz world: Art Blakey and the Jazz Messengers, Clark Terry, Walter Davis, Jr., Nat Adderly, Walter Bishop, Jr., Alan Dawson, Ellis Marsalis, Terri Lynn Carrington, Roberta Flack, Lou Rawls, Cecil McBee, Billy Hart, and many, many more.



JAMES "SAXSMO" GATES

Gates' wealth of talent is firmly rooted in the bop and post-bop era; music influenced by the legendary Charlie Parker, Julian "Cannonball" Adderly, and Sonny Rollins.

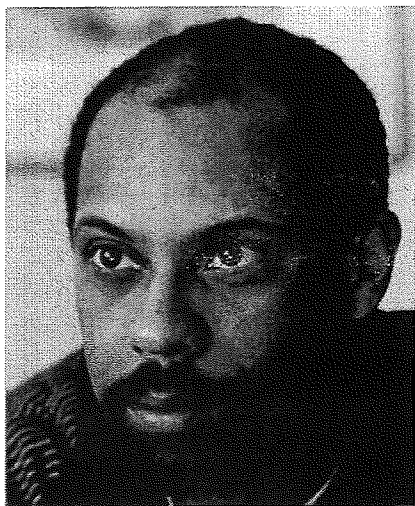
He has performed on the nation's leading club and concert stages. He has been broadcast over National Public Radio in the appropriately titled "I Don't Waste Time," as part of the prestigious Berklee Concert Series. His first compact disc release of original contemporary jazz compositions, *Yes I Can* was recorded in July of 1991.

Strongly committed to jazz education, Gates regularly conducts clinics and master classes tailored to all audiences and levels of proficiency. The message carried in every session is universally positive: Through jazz music all people can reach self fulfillment as equals, working together toward a common goal of peace.

"It's important for me to help others understand the real idiom of jazz — the Old School. Too many have turned away from it... or should I say 'too many have taken another road.' You dig?" We dig.

A relatively late starter, Baron Tymas picked up the guitar at age 14, at first playing blues, rock and R&B by ear. By his senior year in high school he had advanced enough to win his school's award for excellence in music. Uncertain of a career in music, however, he majored in English at Vassar College and Howard University. He later taught English at Georgetown Day High School and Parkmont School, both in Washington, D.C. During his teaching years, he performed, composed, and taught music in the Mid-Atlantic region, especially with the reggae band Black Sheep and the jazz fusion group Cross Currents. He even tried his hand at acting, appearing in the Washington production of George C. Wolfe's *Spunk*, for which he also composed and performed music. He eventually

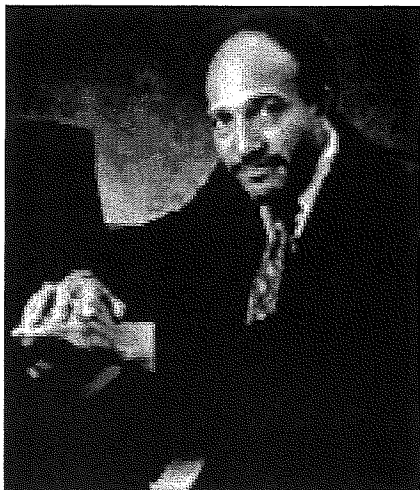
returned to school, earning a masters in music from Howard University in 1992. At present, Tymas performs regularly with the Richmond-based group F.R.E.N.S., which recently released its debut CD, *The First Time*, on Lifegroove Records.



BARON TYMAS

Tymas teaches at the University of Richmond, J. Sargeant Reynolds Community College, Virginia Union University, and Virginia Commonwealth University's Community School of the Performing Arts. In addition, he maintains a full roster of private students in the Richmond area.

Russell Wilson, a native of Memphis, Tennessee, is an outstanding classical and jazz pianist who received his bachelor and master of music degrees from Memphis State University. Formerly a member of Virginia Union University's faculty, he now teaches at the University of Richmond and at Virginia Commonwealth University and performs regularly with the Russell Wilson Quartet and Joe Kennedy Quartet.



RUSSELL WILSON

Mr. Wilson enjoys a distinguished career as a solo and chamber music performer. He is the principal pianist of the Richmond Symphony Orchestra and the Richmond Sinfonia, where he has performed as a soloist and has accompanied world class artists including Mel Torme, Richard Hyman, Cab Calloway, Chet Atkins, Steve Allen, and Carol Lawrence. Mr. Wilson's performances over the years have been numerous and varied: as pianist with the Joe Kennedy Quartet at the National Association of Jazz Educators Conference in Atlanta; with the Louisville Symphony Orchestra as accompanist for flautist Leslie Burrs; at the Smithsonian Institution as pianist with Trio Pro Viva, a chamber ensemble devoted to the performance of music by Black composers. As soloist, he has performed Beethoven's Piano Concerto No. 1 in C major with the Petersburg Symphony Orchestra; Duke Ellington's *New World a' Comin'* with the New River Valley and the Richmond Symphony orchestras, and Mozart's Piano Concerto No. 23 in A-major. Wilson was selected to perform in master classes conducted by Earl Wild and Leon Fleisher.

In addition to his performances, he has conducted improvisational workshops for the Richmond Music Teachers Association, Richmond Jazz Society (Bach, Bop and Beyond), Virginia Polytechnic Institute and Virginia State University with violinist Joe Kennedy, Jr. Benefit concerts have been presented for American Field Services and Richmond Area Retarded Citizens.

As a recording artist, he is featured as soloist on *Moonlight Piano*, *The Memphis Convention*, and the Smithsonian Jazz CD *Big Band Treasure Live*. Since the summer of 1995 he has been the pianist for the Smithsonian Jazz Masterworks Orchestra conducted by David Baker. He began touring in January, 1996, celebrating the 150th year of the Smithsonian exhibition. Concerts have been in Kansas, Colorado, California, Rhode Island, and Washington.



Originally from the Washington D.C. area, alto saxophonist Jim Snidero attended the University of North Texas. He arrived in New York in 1981 and has since established himself as a distinguished soloist and recording artist.

Snidero has recorded more than ten CDs on various domestic and international labels, with some of today's best jazz artists, including Tom Harrell, Kenny Kirkland, Benny Green, Mulgrew Miller, George Mraz, Billy Hart, and many others. The *New York Times* called his solos "dazzling," and Gary Giddins of the *Village Voice* called him "a young altoist with a wonderfully aggressive broadsword of a sound, recalling Bird in its sheer jubilation." Zan Stewart gave Snidero's CD *San Juan* four stars in *Down Beat* magazine,

calling his compositions "a deft mix of edge and compelling melody." Bill Milkowski of *Jazz Times* said "he plays with the kind of drive and conviction that brings to mind a few legendary alto saxophonists...This is an abundantly talented, criminally under-recognized player at the peak of his powers." Chip Deffaa of *New York Post* said of Snidero's *Standard Plus* CD: "the glistening, well-centered sound of Jim Snidero's slightly soaring alto sax is a pleasure." And finally, *Down Beat* simply called Snidero a "master musician."



JIM SNIDERO

As a sideman, Snidero has performed and recorded with a number of important groups. His first year in New York was spent with Brother Jack McDuff, touring the U.S. and recording four albums. Since then, he has been a member of the Toshiko Akiyoshi Jazz Orchestra with whom he made several recordings (*Live at Carnegie Hall* and *Desert Lady* on Columbia and others), the Mingus Big Band, Eddie Palmieri's Latin Jazz Octet, and many others. He was a member of Frank Sinatra's orchestra for four years, recording *Duets 2* (Capitol) with them. He also has recorded with Brian Lynch, Conrad Herwig, Walt Weiskopf, Joe Magnarelli, and others.

Snidero has made major contributions in the jazz education field. He is the author of the innovative *Jazz Conception Series*, a set of jazz etude books published by Advance Music. Both *Down Beat* magazine and *Saxophone Journal* have termed them "highly recommended." Randy Brecker called them "one of the best tools I've seen for practicing jazz vocabulary and phrasing," and Jamey Aebersold said they are "a very valuable addition to our educational literature." Snidero has given hundreds of jazz improvisation workshops throughout the U.S., Europe, and Japan. In addition, he has taught at Jamey Aebersold's summer workshops since 1988 and is an instructor at the New York/Mannes School of Music in New York City.

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